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So wiste I me no other red
 Bot as it were a man forfare
 Unto the wood I gan to fare.
 Gower, E. E. T. S., Ext. Ser., 81, Liber I, 108.

Inasmuch, therefore, as the phrase is a perfectly naturally developed one and was certainly used and occurs in received texts, I see no reason for cavilling with the usual reading, as *e. g.*, that of the Phillippis ms.

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TEXTS OF "CHAUCER'S FOLLOWERS."

To the Editors of *Mod. Lang. Notes*.

SIRS :—I beg to make known to your readers, especially to those teaching Middle English, the contents, so far as determined, of the volume *Gower: Chaucer's Followers*, which I have in hand for the Belles Lettres Series. From Gower I intend to print the story of Constance, text from Fairfax 3; other selections are not yet decided upon. From Lydgate, the Prologue to the *Story of Thebes*, extracts from the *Falls of Princes*, the *Dance Macabre* from ms. Selden supra 53, *Bycorne and Chichevache*, *New Year's Valentine*, *Invocation to Saint Anne*, and *Letter to the Duke of Gloucester*. From John Walton, extracts from the verse-translation of Boethius. From Charles of Orleans (?), selections from the English poems in ms. Harley 682, with the French from Royal 16, F. ii. From Hoccleve, the story of Gerelaus' wife, forming a pendant to the Gower and Chaucer stories of the innocent persecuted wife. Other selections not yet decided. Anonymous, etc., *The Eye and the Heart*, from ms. Longleat 258; the *Parliament of Cupid*, the *Lover's Mass*, and two Complaints, from Fairfax 16; also perhaps from the same ms. a doggerel but quaint poem, entitled *How a Lover Prayseth Hys Lady*; a love poem from ms. Tanner 346; *The Birds and Love* from Cambridge Gg. iv, 27; a *Lament of a Prisoner*, written in some mss. as a continuation of Chaucer's *Fortune*; a procession of philosophers, from a Trinity College ms.; a love-poem by Lord Warwick to Lady Despenser; a *Reproof to Lydgate*, from Fairfax 16.

In the selection, I have endeavored to meet the needs of the teacher of literature by choosing with Chaucer in view, and to give to textual specialists more clues regarding well-known Chaucerian mss. by printing without punctuation and without alteration of final *-e*. This latter seems to me justifiable in a college textbook, inasmuch as it affords a class the opportunity of deciding for themselves those problems of Middle English which are usually decided for them by the editor. In no case have I attempted a "critical" text, although in the Walton and Lydgate extracts I intend to give some alternative readings in the footnotes.

Several of the longer works here represented are announced as in hand for the Early English Text Society; but I make no doubt that their accessibility in Messrs. Heath's series will be a convenience to students. Any suggestions will be gladly received.

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THE BRAZEN HORSE OF TROY.

To the Editors of *Mod. Lang. Notes*.

SIRS :—In Chaucer's *Squire's Tale* (F 209–213) the magic brazen horse is likened by one by-stander to the Horse of Troy, while another fancies it to contain armed men:

Or elles it was the Grekes hors Synoun,
 That broghte Troie to destruccioun,
 As men may in thise olde gestes rede.
 'Myn herte,' quod oon, 'is evermoore in drede;
 I trowe som men of armes been therinne.'

Virgil, as everybody knows, represents the horse as of wood. That in Guido da Colonna's *Historia Troiana* the horse is of brass was pointed out by Skeat (*Oxford Chaucer*, vol. 5, p. 377). The passage from Guido reads as follows: *consuluit in secreto vt fieri faciant in similitudinem equi quendam magnum equum ereum vt in eo saltem possent mille milites constipari*.

How did the original wooden horse become a brazen one for Guido, and possibly for Chaucer? A partial answer is furnished by Pausanias. He tells us that a brazen (χαλκοῦς) image of the horse stood in the Acropolis at Athens with Menes-

theus and Teucer looking out of it (Pausanias 1, 23, 10). J. G. Frazer¹ argues strongly that Aristofanes referred to this brazen image in *Birds*, 1128. Elsewhere Pausanias (10, 9, 6) tells us how the Argives sent to Delfi a bronze image of the wooden horse after the battle of Thyrea (? B. C. 414): *χαλκοῦν τινα ἵππον τὸν Δούριον δῆθεν ἀπίστευλαν ἐς Δελφοὺς*.

I would add that the Trojan horse appears on the back of an Etruscan mirror. A cut of this after Gerhard, *Etruskische Spiegel*, plate ccxxxv, is given in Taylor, *Etruscan Researches*, p. 367. A man standing near the animal aims at it such a blow with his hammer as suggests that in the artist's conception the horse is a brazen, or at least a metallic one, rather than one of wood.

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GIAN FRANCESCO BUSINELLO, CITTADINO
ORIGINARIO VENEZIANO.

To the Editors of *Mod. Lang. Notes*.

SIRS:—Medin, in his *Storia della repubblica di Venezia nella poesia* (Venice, 1904), mentions Gian Francesco Businello at p. 545 and in the bibliography further attributes hypothetically to this interesting seicentista a letter, of which a copy exists in Cod. Cicogna (Museo Civico, Venice), 870-2533, doc. 70. The letter relates the imprisonment of a Businello, "in una stanza terrena, in mano dei Todeschi," at Mantova, and describes the suffering from plague and wounds endured there.—This letter is not of Gian Francesco, but of Marcantonio Businello, a brother, who died in 1651. G. Francesco mentions the circumstance at st. 205 of his unedited "Che niole in ciel seren, che all' improviso":

Zà, da sette giandusse, mio fradello
Fu da Andrichoz, mostro de natura,
Fato preson in una sepoltura,
A posto in Mantova appresso del Restello.

The same affair is discussed by Cicogna in his

¹Pausanias's *Description of Greece*. Translated with a Commentary by J. G. Frazer. 6 vols., Macmillan. Vol. 2, p. 286.

Inscrizioni Veneziane (vi, p. 582), in the article on Marcantonio Businello, and apparently from sources other than this letter, which is not mentioned.

We may add to the bibliography of Medin in the same connection a poem by Businello on "Il conflitto navale, vittoria ottenuta contro Turchi, l'anno 1656 in giorno di Lunedì, li 26 giugno, correndo la festa di SS. Giovanni e Paolo." This poem occurs in many of the Businello mss. (Marc. ix, 7015, 7032, etc.). It is composed of eighty-nine endecasyllabic quatrains with interior couplet, beginning:

Averzo per la patria un di [var. *alfin*] la vena,
Bramoso de cantar i so trionfi;
Spiritosi concetti e versi sgionfi
No aspetè, però, dalla mia pena.

Stts. 1-7 are an assertion by the author of the unpretentiousness of his attempt (canto per mio spasso); an announcement of the subject (le ruine de Turchi e l'aspre dogie); an apology for the disconnected narrative. 8-15 are a discussion of the day, punning on the word *lune-di*, when "è stà fatto—alla luna turchesca un gran affronto," and which though normally for the Turks a *festa*, and for us a *feria*, was for them a day of toil and for Venice a festival, through the intervention of San Zanipolo, whose day it was. 16-35 describe the beginning of the combat, the defeat of the Turks, imprecations on Mahomet by the victims, and the attempt of the Turkish admiral to rally his fleet. 36-41, the death of the Venetian commander, Marcello, where in spite of the author's disclaimer of 'concetti,' we have a rather surprising example of one: Marcello has won a victory in heaven by thrashing the moon, where the double sense of *in ciel* is entailed in the play on *luna*, 'the crescent.' 42-62, the renewal of the fight, the Christian attack, resembling a whirlwind, the despair of the Turks, the revolt of the Christian slaves. 63-75, an episode of a Turkish maiden, Melinda, who, in despair at the outcome of the conflict, and to avoid falling into the hands of the foe, takes poison. 76-89, "un longo panegirico de lode," especially of Mocenigo and Farnese, with mention of Bembo, Morosini, "el Barbaro, dei barbari flagello," Marcello and Badoer.

In the next edition of his important work,